



12 Pièces



(MOYENNE DIFFICULTÉ)

Cah I.	Cah II.	
Nº 1. Prélude.	Nº 4. Menuetto.	
2. Gavotte.	5. Elégie.	
3. Ballade.	6. Consolation.	
	Cah III.	Cah IV.
	Nº 7. Valse.	Nº 10. Scherzo.
	8. Marche.	11. Berceuse.
	9. Romance.	12. Polka.

Composées

par

A. ARENSKY.

OP. 66.

En 4 cahiers.

Tous droits réservés.

P. JURGENSON.

Editeur de Musique

à MOSCOU.

Petrograde, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

Prix 4Rb. 20cop.

Nº 7. Valse.

Cah. III.

A. ARENSKY, Op. 66.

Secondo.

Allegro non troppo.

The musical score is written for piano and consists of two systems. The first system is marked 'Allegro non troppo' and 'p'. It features a series of eighth notes in the right hand and a simple bass line in the left hand. The second system is marked 'Un poco più vivo.' and 'pp'. It features a series of eighth notes in the right hand and a simple bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

№ 7. Valse.

Cah. III.

A. ARENSKY, Op. 66.

Primo.**Allegro non troppo.**

The musical score is written for piano and violin. It begins with a piano (p) dynamic marking. The tempo is 'Allegro non troppo.' The key signature has one sharp (F#). The score includes a section marked 'Un poco più vivo.' with first and second endings. The dynamics vary throughout, including mezzo-forte (mf) and mezzo-piano (mp).

Secondo. .

Tempo I.



Primo.

5

Tempo I.

Secondo.

The musical score consists of five systems of piano accompaniment, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *mp* (mezzo-piano).
- System 2:** Continues the melodic and rhythmic patterns. Dynamics include *mf* (mezzo-forte).
- System 3:** Includes a *f* (forte) dynamic marking and a *poco rit.* (poco ritardando) instruction.
- System 4:** Features a *p* (piano) dynamic marking.
- System 5:** Includes a *cresc.* (crescendo) instruction, a *f* (forte) dynamic marking, and a *mp* (mezzo-piano) dynamic marking.

Primo.

7



Secondo.



Un poco più vivo.

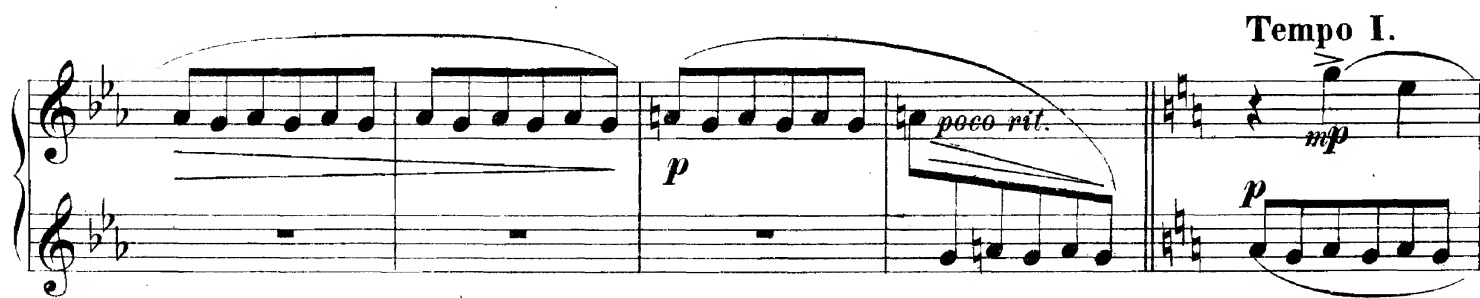


Secondo.



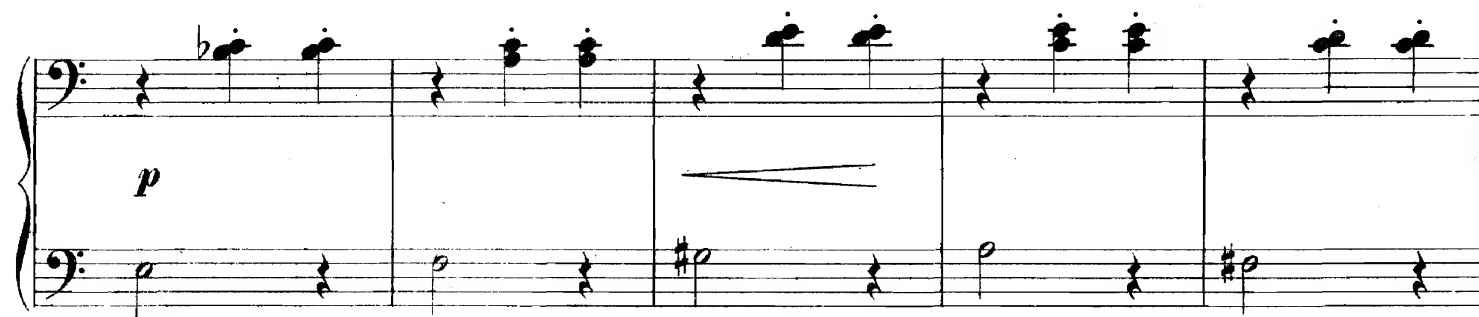
Tempo 1.





Secondo.

Un poco più vivo.



Un poco più vivo.

8

p

mf

f

pp

cre - scen - do

№ 8. Marche.

Secondo.

Allegro.

f

ff

p

mf

f

pp

ff

№ 8. Marche.

Primo.

Allegro.

The musical score is written for piano and treble clef. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegro.' and the performance instruction is 'Primo.' The score consists of five systems of two staves each. The first system starts with a forte (f) dynamic. The second system includes a fortissimo (ff) dynamic. The third system features piano (p) and pianissimo (pp) dynamics. The fourth system includes a fortissimo (ff) dynamic. The fifth system includes a crescendo marking. The score ends with a double bar line and repeat signs.

Secondo.

The musical score is written for piano and voice. It consists of six systems of music. The piano part is written in bass clef with a key signature of one sharp (F#). The voice part is written in bass clef with a key signature of one sharp (F#). The lyrics are: "cre - scen do" and "cre - scen do". The dynamics are: *p* (piano), *mp* (mezzo-piano), *f* (forte). The tempo is marked "Andante". The score is numbered 28720.

p

mp

p

f

cre - scen do

cre - scen do

28720

mp mf

p

cre - scen - do

f cre - scen - do

cre - scen - do

Secondo.

ff

f

ff

p

mf

f

pp

pp

ff

Primo.

19

The musical score consists of six systems of two staves each. The key signature is one sharp (F#). The first system features a piano introduction with a dotted line and the number '8' above the first staff, and a forte (*ff*) dynamic. The second system includes a piano (*f*) dynamic. The third system features a fortissimo (*ff*) dynamic. The fourth system includes piano (*p*), mezzo-forte (*mf*), and piano-piano (*pp*) dynamics. The fifth system features a fortissimo (*ff*) dynamic. The sixth system features a crescendo marking. The score is written in a standard musical notation style with various articulations and dynamics.

№ 9. Romance.

Secondo.

Andante.

The musical score is written for piano in 3/4 time, marked 'Andante'. It consists of four systems of two staves each. The key signature has one sharp (F#). The first system begins with a piano (*p*) dynamic. The second system features a crescendo hairpin. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system concludes with a final cadence. The notation includes various musical symbols such as notes, rests, slurs, and hairpins.

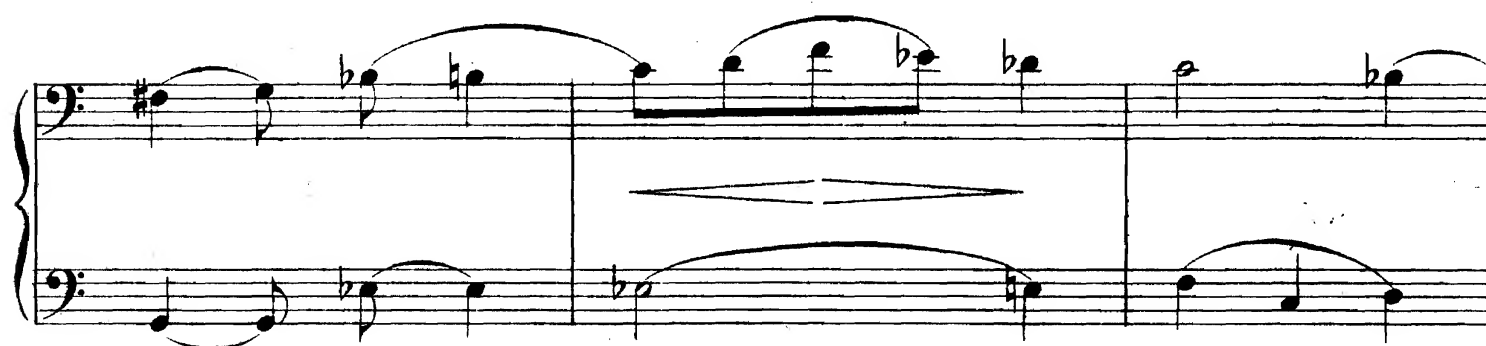
№ 9. Romance.

Primo.

Andante.

mf *p* *p* *mf* *f* *mf*

Secondo.



The first system of musical notation for the Primo part. It consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with several slurs and a dynamic marking of *f* (forte). The bass staff contains a supporting line with some rests and slurs.

The second system of musical notation for the Primo part. It continues the melodic and supporting lines from the first system. A dynamic marking of *p* (piano) is present in the bass staff.

The third system of musical notation for the Primo part. It shows further development of the melodic and supporting lines, with various slurs and articulation marks.

The fourth system of musical notation for the Primo part. It concludes the piece with a *ritardando* marking and a final *p* (piano) dynamic. The system ends with a double bar line.

Pièces pour Piano à 4 mains.

	R. C.		R. C.
Arditi, L. Cordelia-Valse	1 —	Kalinnikow, B. Le cèdre et le palmier. Tableau symphonique pour grand Orchestre, arr. par V. Kalinnikow.	1 —
Arensky, A. Op. 11. Quatuor (G-dur) arr. par H. Pachulski.	2 —	" Deux Intermezzos pour Orchestre. Réduction par V. Kalinnikow: № 1. Fis-moll. № 2. G-dur.	à—75
" " 50 ^a . Suite, tirée du ballet „Nuit d'Egypte“, arr. par M. Lippold. 3 —		" Suite pour Orchestre, arr. pour Piano à 4 mains par l'auteur	3 —
" " 66. Douze Pièces (moyenne difficulté). Cah. I—IV.	à 1 20	" Musik (Ouverture u. Zwischenakte) zur Tragödie „Zaar Boris“ des Grafen A. Tolstoi. Arr. des Componisten. 4 —	
" „Nal und Damajanti“. Einleitung. Arr. von E. Langer	1 —	Kapry, J. Marche sur deux airs russes.	—60
" „Un songe sur le Volga“. Ouverture. Arr. par E. Langer	—75	Koptiaieff, M. Poème élégiaque	1 50
" „A la mémoire de Souvoroff“ (1729—1800) Marche.	—75	Liapounow, S. Ouverture solennelle sur des thèmes russes, arr. par l'auteur	2 80
Balakirew, M. 30 Chants populaires russes, harmonisés et arrangés pour le Piano à 4 mains.	2 —	Lissowsky, L. Kosatschok	—40
Bleichmann, J. Op. 22. Suite de ballet.	3 —	Náprawnik, Ed. Op. 72. Marche militaire, arr. par l'auteur.	—50
Bubeck, Th. Op. 12. Valse, tirée de la Suite.	—75	" Doubrowsky. Potpourri, arr. par H. Schwer.	1 50
Bukke, E. Collection de Pièces faciles sur des motifs favoris, tirés des opéras et ballets russes:	—80	" Francesca da Rimini. Potpourri, arr. par E. Langer.	1 50
№№: 1. Eugène Onéguine; 2. Les Maccabées; 3. La pucelle d'Orléans; 4. La Vigne; 5. Le lac des cygnes; 6. Feramors; 8. Néron; 9. Mazeppa; 10. Marchand Kalaschnikoff; 11. Nijegorodzi; 12. Les caprices d'Oxane; 13. Marie de Bourgogne; 14. Harold; 15. La Charmeuse; 16. Les enfants des steppes; 17. Un songe sur le Volga; 18. L'infortunée; 19. La belle au bois dormant; 20. La Dame de Pique; 21. Ruth; 22. Snégourotschka; 23. Yolande; 24. Casse-Noisette; 25. Chant de l'amour triomphant; 26. Raphaël; 27. Doubrowsky; 28. La princesse lointaine; 29. Francesca da Rimini; 33. Rolla; 34. Paradis perdu; 35. La tour de Babel. Chaque № à—45		Pachulski, H. Op. 15. Marche solennelle	1 —
Conus, G. Op. 16 № 1. Valse	—60	Réblkoff, W. Op. 21. Suite f. grosses Orchester aus dem Märchenspiel „Der Christbaum“. 2 —	
" " " 2. Nocturne.	—40	" Petite Suite. 1. Valse; Danse des myosotis; 3. Tarantelle; 4. Danse orientale; 5. Mazurka. 2 —	
" " " 3. Sérénade.	—50	Rubinstein, A. Op. 120. Ouverture solennelle pour grand Orchestre, arr. par E. Langer. 1 50	
Cul, C. Op. 65. Valse pour Orchestre. Réduction pour Piano à 4 mains.	1 —	" Trot de cavalerie. Nouvelle édition par M. Lippold.	—80
Glinka, M. Capriccio sur des thèmes russes, composé en 1834. Edition critiquement revue et corrigée par M. Balakirew. (Oeuvre posthume).	1 —	Rubinstein, Nic. Op. 16. Valse, arr. par M. Lippold. 1 —	
Goedicke, A. Op. 12. Six Pièces:		" Galop.	—45
№ 1. Valse D-dur.	—60	Steinberg, M. Ouverture Bohémienne	1 —
" 2. Barcarolle E-moll.	—40	Tanéjew, S. Op. 4. Quatuor (B-moll), arr. par l'auteur 4 —	
" 3. Marche C-moll.	—50	Tschaikowsky, P. Op. 48 № 3. Elégie, tirée de la Sérénade	—60
" 4. Berceuse F-dur.	—50	" Op. 55. 12-me Variation (Finale), Polacca, extraite de la 3-me Suite. 1 —	
" 5. Sérénade D-moll.	—60	" Op. 66 ^a . Suite de ballet „La belle au bois dormant“, arr. par S. Rachmaninoff.	3 —
" 6. Gavotte D-dur.	—60	" „Le lac des cygnes“. Suite tirée du ballet, arr. par E. Langer. 3 —	
Op. 15. Symphonie № 1.	5 —	" Schneewittchen. Potpourri, arr. von E. Langer.	1 50
Kalinnikow, B. Symphonie № 1. (G-moll)	4 50	Wassilenko, S. Op. 4. Poème épique, arr. par l'auteur. 1 80	
" Symphonie № 2. (A-dur)	5 50	Wieniawski, H. Kujawiak, 2-de Mazurka, arr. par A. Oulianoff	—50
		Zelenski, L. Op. 47. Suite de danses polonaises, arr. par l'auteur	1 80
		Zolotareff, B. Op. 15. 30 Clavierstücke (Klein-Russische Volkslieder). Revidiert von A. Ziloti. Heft I & II.	à 1 50

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